

<b>UNIVERSITY OF KRAGUJEVAC</b>	
<b>Faculty of Philology and Arts, Kragujevac</b>	
<b>S Y L L A B U S</b>	
<b>Programme</b>	<b>56:English Language and Literature</b>
<b>Course Name and Code</b>	<b>Mythology in Dramatic Literature</b>
<b>Course Structure (lectures, seminars)</b>	Lectures + seminars: 2+1
<b>Year of Study</b>	Third
<b>Semester</b>	Sixth
<b>ECTSCredits and Course Status (mandatory or elective)</b>	3 ECTS credits, Elective course
<b>Instructor(s)</b>	Jovana Pavićević
<b>Course Aims</b>	This course examines what myth is and how it has been used in different times and places throughout history.
<b>Course Overview</b>	<p><b>Introduction: Myth</b> – definitions, interpretations, transformations; <b>Myth and drama/theatre:</b> Greek myth, drama, and theatre, Origins of drama and theatre, Oedipus – myth, <i>Oedipus Rex</i> by Sophocles, Aristotle’s <i>Poetics</i>, Francis Fergusson, ‘The Tragic Rhythm of Action’; British drama and theatre in the 1980s, Transformation (process) of the pre-existent narrative(s), <i>Greek</i> by Steven Berkoff; Greek myth, drama, and theatre, Antigone – myth, <i>Antigone</i> by Sophocles; Continental drama and theatre in the first half of the twentieth century (1940s), Transformation (process) of the pre-existent narrative(s), <i>Antigone</i> by Jean Anouilh, <i>The Antigone of Sophocles</i> by Bertolt Brecht; Greek myth, drama, and theatre, Myths and legends about the Trojan War, <i>The Trojan Women</i> by Euripides; Contemporary British drama and theatre (21<sup>st</sup> century), Transformation (process) of the pre-existent narrative(s), <i>Women of Troy</i> by Mark Ravenhill; Greek myth, drama, and theatre, Myth: The House of Atreus, Agamemnon, Clytaemnestra, Orestes, <i>The Oresteia</i> by Aeschylus; Modern American drama and theatre (drama and theatre in the first half of the twentieth century), Transformation (process) of the pre-existent narrative(s), <i>Mourning Becomes Electra</i> by Eugene O’Neill; Greek and Roman drama and theatre, Myth: Hippolytus and Phaedra, <i>Hippolytus</i> by Euripides, <i>Phaedra</i> by Seneca; Horace’s <i>Ars Poetica</i>, Neoclassical tragedy, Transformation (process) of the pre-existent narrative(s), <i>Phaedra</i> by Jean Racine; Contemporary drama and theatre – ‘in-yer-face’ theatre, Transformation process of the pre-existent narrative(s), <i>Phaedra’s Love</i> by Sarah Kane, Greek myth, drama, and theatre, Myth: Dionysus and the Bacchae, <i>The Bacchae</i> by Euripides; Experimental theatre and contemporary performance (Performing Arts), <b>Richard Schechner, Dionysus in ’69</b> (DVD) and Jan Fabre, <b>Mount Olympus</b> (DVD)</p>
<b>Grading System (including segment percentage)</b>	<p><b>Lectures and seminars</b> – class attendance and participation: <b>20%</b> (L 5 + S 15)</p> <p><b>Assignment 1</b> – Stage a debate: <b>10%</b></p>

	<p><b>Assignment 2 – Essay: 20%</b>  <b>Written exam: 50%</b> (Compare and contrast dramatic texts)</p>
<p><b>Textbooks and Mandatory Reading</b></p>	<ol style="list-style-type: none"> <li>1. Myth and Drama – Selection of Texts (ST1)</li> <li>2. Myth: Theory and Criticism – Selection of Texts (ST2)</li> <li>3. Thinking and Writing about Drama (ST3)</li> </ol> <p><i>All the World's a Stage</i> by Ronald Harwood  <i>The Greek Myths</i> by Robert Graves</p> <p><u>Mandatory Reading:</u>  <i>Oedipus Rex</i> by Sophocles, <i>Greek</i> by Steven Berkoff, <i>Antigone</i> by Sophocles, <i>The Antigone of Sophocles</i> by Bertolt Brecht, <i>Antigone</i> by Jean Anouilh, <i>The Trojan Women</i> by Euripides, <i>Women of Troy</i> by Mark Ravenhill, <i>The Oresteia</i> by Aeschylus, <i>Mourning Becomes Electra</i> by Eugene O'Neill, <i>Hippolytus</i> by Euripides, <i>Phaedra</i> by Seneca, <i>Phaedra</i> by Jean Racine, <i>Phaedra's Love</i> by Sarah Kane, <i>The Bacchae</i> by Euripides, Richard Schechner, <i>Dionysus in '69</i> (DVD)</p>